A Passion for Porcelain



Including
The Paul and Helga Riley Collection

The catalogue is dedicated to the memory of
Helga Riley

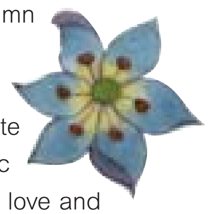
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All exhibits are for sale



So long as men can breathe, or eyes can see
So long lives this, and this gives life to thee.
William Shakespeare. Sonnet xviii.



It is our privilege to introduce this catalogue dedicated to the memory of Helga Riley, who died in the autumn of 2008. She is sadly missed by all who knew and loved her.

Paul Riley, known to us all as Dr. Paul Riley, has become a towering figure in the annals of English Porcelain over the last fifty years, and needs no introduction to most of you who have read his intricate discussions in the English Ceramics Circle Transactions. Dr. Severne MacKenna, a colossus in the Ceramic world, was a friend and mentor, and indeed no better teacher could have been found to explain his love and analysis of the earliest Worcester and Chelsea porcelains.

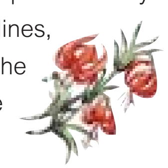
There were also close associations with Hugh Tait, The Tilleys, Bob Williams, A.J.B Kiddell and Tim Clarke, all of whom influenced and moulded his collecting further. Paul's collecting and knowledge grew steadily throughout the sixties, seventies, eighties and nineties, the 'Golden Age' of collecting, with important pieces that were pouring out of long established and revered collections of the 'Founding Fathers' of the English Porcelain Society, that later became the English Ceramics Circle. Further additions were added to the collection during this, the first decade of the 21st century, and still it grows with enviable calibre to this day, and will no doubt carry on in the next decade as he approaches his 100th year.

We offered some stellar pieces from Paul and Helga's collection in our 2004 catalogue, *Splendour of a Golden Age*, which constituted the first part of the collection, but their favourite, and to them their most important pieces, have remained in their collection until now, and we are truly honoured to have them in this new catalogue.

Our visits to Paul and Helga over the years have been highlights of each season of the year, not just for the important pieces of Dr. Wall Worcester porcelain and the earliest Chelsea porcelain, but also for a glimpse of their wholesome and academic lives, filled with pleasure and love for many shared passions, but most particularly for the natural world and all the creatures and plants that inhabit it. We both feel we have learned so much from this very modest couple. We remember vividly a luncheon in Spring some years ago, when we were treated to homemade potted shrimps and the most amazing roasted quails with locally sourced parsnips and celeriac. Out of the blue, and from the wood that grows behind the Riley's home, shot a group of timid but beautiful long-tailed tits, which struck like darts into one of the many and varied bird feeders. This amazing spectacle continued throughout lunch by visiting siskins and goldfinches, that created a naturally occurring backdrop which became typical of a 'Riley' visit.



Paul's interests, always supported and shared by Helga, are so varied as to encompass not only the joys and skills necessary to collect Chinese porcelain, but also many other disciplines, including being a widely respected authority in philately. An evolving collector in every sense, Paul, like the caterpillars and pupae that he loves so much, has developed through various stages and embraced all the aspects of assembling a collection. From the early joys of gaining knowledge, through acquiring pieces





and sharing conversations with like-minded collectors, museum curators and dealers, to finally contributing to ceramic research, Paul has emerged from his pupae and has become as colourful a collector as one of his butterflies, and a beacon to us all.

We have also welcomed Paul and Helga many times here in the gallery, and usually, following a much discussed and well chosen purchase to fill a 'gap', we have all toddled round to one of the Clubs in Pall Mall to enjoy a leisurely fish lunch, and a chance to catch up on the latest news.

The collection begins with a particularly fine Chelsea 'Goat and Bee' jug, *No. 1*, one of the finest and most tactile that we have had the pleasure of handling. The paste and glaze is very similar to porcelain which was being made at Vincennes. It is no coincidence that what was admired in France, was manufactured soon afterwards in England. The jug is the most particular fusion of visual forms, and therefore it is evident to us that there is much symbolism weaved through the design. For instance, the branch of oak, which forms the handle, is associated with the 'Jacobite' movement, as is the 'Bee' beneath the spout, and they are usually seen engraved on glasses or hidden within secret compartments of enamel boxes of that period. Even the example from the British Museum bearing the date '1745' recalls the Second Jacobite uprising, that was so ruthlessly put down at Culloden by the Duke of Cumberland. It is, however, quite ironic that the Duke of Cumberland is reputed to have had an involvement in the Chelsea factory. How close the web of intrigue ran through the political scene in those early days of porcelain production.



The flared baluster vase, *No. 2*, painted with the 'Three Friends' pattern, was particularly admired by Paul and Helga Riley, and the chance to acquire it came some ten years ago, due to its discovery. It is without doubt one of the most important shapes that has survived from the early production at Chelsea. The treatment of the modelling owes a great deal to silver, particularly around the neck and fluted rim of the vase, which also has more than just a hint of the Palladian baluster form, together with a marked slender Chinese feel. Of the only two other examples of this form recorded, T.H.Clarke points out, 1959 ECC trans vol.4, pt 5, French Influences on Chelsea, 'that there is something rather French about the shape, particularly the wavy rim'. As we know, there are some shapes in Chelsea that do have strong French parallels, but it is very rare to find them as early as the incised triangle period. Therefore the vase is a remarkable survival of that class which is the rarest of all early porcelain production - a decorative shape, rather than a ware.

Another great rarity follows at *No. 4*, the acanthus or strawberry moulded beaker, and again it shows a remarkable skill in the moulding of the design, from an artisan who clearly understood the chasing that occurred on silver of the period. This particular beaker shows, on close inspection, how each piece of this very early period has been carefully hand finished, with some of the moulded scrollwork beautifully attended to, as well as the scalloped edge neatly everted. This piece comes from the collection of Lady Charlotte Schreiber, and there can be no better provenance for a collector of English porcelain.



During the later years of collecting, Paul and Helga, like most collectors of English porcelain, wanted a lasting memorial of their effort, work, and research that they had unlocked through their collecting span of many decades, as well as a photographic record of the collection as it stood. Elizabeth Adams was, at that time, contemplating a revision of her



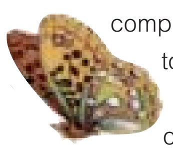
book on Chelsea porcelain, by using examples from the collections of The British Museum. This was an opportunity that Paul and Helga realised could be of mutual benefit, and the resulting collaboration, using images of objects drawn from both collections, is the perfect record.

We now move on to the second period of production at Chelsea. Porcelain from this period was invariably marked with an applied oval, bearing an anchor mark in raised low relief, to distinguish the new and improved paste from that which preceded it. *No. 8* is an excellent example of a rare fluted beaker of this type of new and improved paste. The delightful palette and style of this decoration is taken from the delicate and new botanical style developed on Vincennes porcelain, which, as we know, was highly admired by the top ranking English aristocracy. For example it is recorded in the daybook of the court dealer, Lazare Duvaux, that 'Mylords' Bolingbroke and Hervey bought quite heavily from the Vincennes manufactory in 1755.

Chelsea models of animals and birds are very rare. The birds are, in the majority of cases, taken from book illustrations or engravings, as in the series of birds which have been adapted from the plates in the first two of the four volumes of George Edwards' Natural History of Uncommon Birds. However, the animal models on the whole originate from Meissen, and derive inspiration from the modeller Johann Joachim Kaendler. *Nos. 11* and *12*, the recumbent groups of Goats and Sheep, are illustrated by Elizabeth Adams, Chelsea Porcelain, p.94., as examples of these extremely rare models. There are only four other examples of the goats recorded, and just one other group of the sheep. It may well also be the case, on close inspection of the enamels, that these models have been decorated in the workshop of William Duesbury, prior to his departure from London in 1754. *No. 21*, the Leveret, is one of the rarest models to have survived from the raised anchor period, again inspired by J.J. Kaendler, and must surely be one of the most charming of all the models created at Chelsea. This was the Riley's favourite piece.



The Bow selection of Fruit that follows, *Nos. 13-16*, shows how that manufactory excelled as much as their Chelsea counterparts, in the production of the trompe l'oeil effects for 'Desart'. Both the apples and the quinces that follow, are remarkable in their own slightly individual forms. The otherwise unrecorded quinces offer a tangible link in colouration to more familiar wares, through the tiny applied flowers in tones of puce and blue on the covers.



The pair of Partridge tureens and stand, *No 19*, represents one of the high points of both modelling and realism produced at Chelsea during the red anchor period. As is noted in the footnote, it is as complete as it states in the original catalogue of 1755. The Hen and Cock English Partridge sit together on one of the rarest dishes to have survived from this period. Taken from a model by J.J. Kaendler, it is not beyond reasonable doubt that these Chelsea examples were copied, like other bird and animal models, from the personal collection of Sir Charles Hanbury-Williams, who, in a rare survival of a letter written to his friend Henry Fox, who looked after his porcelain whilst Sir Charles was away, stated that he must take the people from the Chelsea Manufactory 'to see my China and to take away such pieces as they may have a mind to copy'.

The Bonbonnière *No. 20*, from Charles Gouyn's manufactory at St. James's, is illustrated by Elizabeth Adams and is

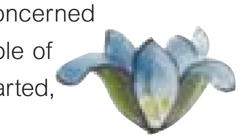


the only example of its shape recorded. Formed as an egg, and therefore a symbol of fecundity, it is decorated with type 'B' flower decoration, which is now thought to be the very earliest decoration to emanate from the London atelier of James Giles, and therefore circa 1749/50, one of the earliest recorded examples. This, from a documentary perspective, is therefore a 'holy grail' for an English porcelain collector.



Although he professes 'Chelsea porcelain was the best ever made', Paul Riley adored the wares from the early years of the Worcester porcelain manufactory, and during the 1970's and early 1980's, was Chairman of the Friends of the Dyson Perrins Museum. At this time, he also collected the earliest coloured Worcester wares, dating from the first five years of production, including the fabled 'Tyndale Plate' and a rare coloured 'Wigornia' creamboat, all of which are now dispersed. However, the blue and white porcelain from the first decade, Paul and Helga decided to keep until now, and no wonder, for they managed to secure, over the years, the rarest patterns on the rarest available shapes. Paul loved the melting pot of the evolution of paste and pattern, captured in the very earliest wares. 'We have a lot to be thankful for to Dr. Wall', he says, 'he made blue and white for the ordinary people, rather than purely for the aristocracy' and *No. 39*, the 'Willow Root' mug, must be one of the best examples of this type of early class, which straddles the closing period of the Lund's Bristol manufactory and the early Worcester beginnings. Another highlight of the collection must surely be the impressive large mug, *No. 37*, from the 'scratch cross period', depicting what we have now christened, the 'Fenced Cormorant' pattern, and bearing a rare total of three workman's marks down the handle, and incised crosses beneath.

Although we have concentrated on Paul and Helga Riley's collection of English porcelain, we also include some stellar pieces of Meissen within the catalogue. Particular attention should be given to the superb Water Jug, painted by B.G.Haüer, with rare campaign and battle scenes, linking to the important service bearing the arms of the Mocenigo-Cornaro family.



This year is also important for the launch of the eagerly awaited publication, 'Fired by Passion', concerned with Vienna porcelain from the Du Paquier period, and therefore we have included a very rare example of Schwarzlot decoration, showing the siege of a city and a cavalry skirmish. It is certainly not for the fainthearted, but is an intense view of social realism from war-ravaged 18th century Europe.

We look forward to welcoming you all, either in the gallery at 15 Duke Street, St. James's, London, or at the 2009 International Ceramics Fair and Seminar, The Park Lane Hotel, Piccadilly, London W1, which runs from the 11th to the 14th June, where we are sure that you too, like us, will be 'fired' by 'The Passion for Porcelain'.

Brian Haughton and Paul Crane
St. James's
London.





Paul & Helga Riley

Dear Collectors,

In 1966 I inherited a family dinner service of early Coalport: some forty pieces, all different which had been given to an ancestor, Admiral Sir Francis Mason, by Queen Caroline, wife of King George IV.

The service contained two plates marked 'COALBROOKDALE' in red. Twelve of these plates are known, one of which is in the Victoria & Albert Museum. My wife, Helga and I decided that we should add to the set, so we read Dr Severne Mackenna's porcelain books and then visited him in Scotland. Subsequently, he advised us to collect Worcester Porcelain.

Dr Mackenna had by then sold his collection and was more interested in sailing in the west of Scotland, and working for The Royal Lifeboat Association, which gave him their highest award. A man of great talents, he also had a lovely garden, and grew rhododendrons for the Edinburgh Botanical Garden.



During the next twelve years we amassed a good collection of coloured and blue and white Worcester, including the famous 'TYNDALE' Plate that is now in a friend's collection.

In the 1980's we decided to switch our collecting to Chelsea, which I now consider the best porcelain ever made. Again, a good and exciting collection was built up and when I was 90, I decided to part with some of the pieces. My friends at the Brian Haughton Gallery acquired them and produced a splendid catalogue called *Splendour of a Golden Age.* My thanks to Brian Haughton and Paul Crane. About the same time we helped Elizabeth Adams with the second edition of her book, *Chelsea Porcelain,* that illustrates some of our collection and that of the British Museum.

Early in my collecting, I joined the English Ceramic Circle. Over the years, I have read four papers to the Circle. These are published in their Transactions. We also belonged to the Friends of Worcester and were able to help the Museum with their purchase of the 'WIGORNIA' Cream Boat. Later, as Chairman, it was my job to choose five pieces of Worcester porcelain, kindly donated by Mr Tom Burn on his death, so the Museum now has the finest five Worcester items from the Rous Lench Collection.

One of the great joys of collecting porcelain is meeting the people connected with it such as Severne Mackenna, Hugh Tait, Simon Spero, Henry and John Sandon and many others, and especially Brian Haughton, Paul Crane and Elizabeth Adams for their books and catalogues.

Sadly, my beloved wife Helga died in September 2008, so I decided to part with most of our collection. I am so happy that Brian Haughton and Paul Crane have produced this wonderful catalogue dedicated to Helga.

I hope these pieces give you as much pleasure as they have given us.

Paul Riley
2009



A very fine and rare Chelsea 'Goat & Bee' jug, the slender pear-shaped body moulded and sculpted on either side of the base with recumbent horned goats amongst vegetation. Beneath the irregular peach-shaped spout and applied to the shoulder of the jug sits a bee, its legs and wings carefully modelled, the applied oak twig handle with naturalistic oak leaves. 1

Circa 1745-49
Height: $4\frac{3}{16}$ ins. (10.7 cms.)
Mark: The incised triangle mark
Provenance: The Paul and Helga Riley Collection.

For an example incised 'Chelsea' and dated '1745' see *'Eighteenth Century English Porcelain from the British Museum',* exhib. Catalogue at the International Ceramics Fair & Seminar, London , June 1987, p.5 no. 1. This piece has its roots within the silver produced by Nicholas Sprimont prior to the start of the Chelsea porcelain manufactory, for example, the Ashburnham centrepiece, Victoria & Albert Museum, mark of Nicholas Sprimont. The design incorporates 2 recumbent goats. Dr. Riley states that this jug is the finest example he has seen.

Front



2 An extremely rare and important Chelsea Vase, of very slender baluster form with graceful everted scalloped edge, beautifully painted in the Kakiemon palette, with the 'Three Friends' showing a pine tree and a prunus tree in full bloom beside a spray of flowering bamboo on which sits a blue pheasant, all issuing from a series of three banded hedges, the base with scattered single and stylised florets and stars.

Circa 1745-49.
Height: 9 ins. (23 cms.)
Mark: Incised triangle to the underside of the base.
Provenance: The Paul and Helga Riley Collection.

An extraordinary survival of a decorative element from a garniture or pair of vases, it must rank as one of the most important pieces of early Chelsea to have survived. It is almost certainly decorated by the same hand as the important sauceboat from Oliver Bowlby's collection, now at Boston Museum of Fine Arts in the Mr. and Mrs S.J.Katz collection, (marked with a blue triangle), that is illustrated by Dr. Severne Mackenna, *The Triangle and Raised Anchor Wares, no. 32*. There are two similar vases illustrated, Mackenna, op. cit. no.33, the only others recorded, and also now in the MFA Boston within the Katz collection. These vases are marked with the same incised triangle but are painted with European floral sprays and 'Peacock' butterflies which hint at a slightly later date of execution during the 'Triangle period'. Mackenna mourns the loss of these vases on page 81. *'Alas forever lost to England.'*. The only difference in shape to the 'Riley' vase is a series of apertures in the rim and bases of each vase, which may have been intended for the application of mounts or, as Dr. Riley remembers Severne Mackenna relaying to him, purely for single flower specimens. There is also a curiously shaped but related smaller slightly spirally moulded vase in the Irwin Untermyer collection, in the Metropolitan Museum of Art in New York, *illustrated Yvonne Hackenbroch, pl.3, fig.5*. This piece also marked with the incised triangle and more closely dated to the 'Riley' vase.

Reverse





3 A rare Chelsea Sugar Bowl, the fluted form decorated in the Kakiemon palette with the ‘Red Tiger’ pattern, showing a tiger snarling at a dragon flying above a flowering prunus bush, which issues from a blue rock, the scene divided by twin red lines, the interior with stylised stars, both animals delicately gilded with highlights.

Circa 1750.
Diameter: 4 ins. (10 cms.)
Provenance: The Paul and Helga Riley Collection.

Larger than the teabowls and beakers of the period, John Austin illustrates a fable decorated example of the same type, see *Chelsea Porcelain at Williamsburg,* no. 59, p. 74.
Dr. Riley notes that this shape is a sugar bowl.



An extremely rare Chelsea Acanthus Moulded Beaker, beautifully moulded in crisp low relief with acanthus or strawberry leaves spiralling up and issuing from a central flower boss to the underside of the beaker and banded at the footrim, painted in the Kakiemon palette in tones of red, turquoise and sky blue with the ‘Red Tiger’ pattern showing the tiger beside rocks and flowering prunus, the interior with stylised floral sprigs. 4

Circa 1745-49.
Height: 3 ins. (7.5 cms.)
Provenance: Lady Charlotte Schreiber.
The Earls of Bessborough.
The Paul and Helga Riley Collection.

The influence of silver and the background of Nicholas Sprimont as silversmith and designer is apparent in this developed pattern which is almost certainly derived from repoussé silverware. See *Elegance of Porcelain, Brian Haughton Gallery,* No. 11 for a coloured teapot and cover from the Riley Collection. Only seven of these beakers are recorded decorated with Kakiemon pattern; three ex Severne Mackenna as above, an example at Williamsburg, Austin, op.cit., no. 23 and another in the Katz collection, illustrated *George Savage Eighteenth Century English Porcelain* pl. 6c.



5 A Chelsea Cabbage Leaf Bowl, moulded in very crisp low relief, the up-ended leaves forming the bowl, the central veins and rim picked out in puce enamel, the base in two tones of green, painted with scattered sprays of European flowers, fruit and insects, including; a maybug, butterfly, currants and a ladybird, the interior with a dragonfly and a full spray of alpine strawberries.

Circa 1752-54.
Diameter: 6½ ins. (16 cms.)
Mark: anchor picked out in red enamel to the underside.
Provenance: The Paul and Helga Riley Collection.

It is extremely rare to find this shape left in the white and with the addition of the shadowed insects copying the work of J.G. Klinger at Meissen.



A rare Chelsea Lobed Beaker of flared form, beautifully decorated in the Kakiemon style with the 'Red Tiger' 6
pattern, showing a red tiger chasing insects in flight beside a spray of flowering bamboo which issues from a series of holed rocks beside several branches of flowering prunus, the interior with a sprig, the flared rim with brown line rim.

Circa 1745-49
Height: 2¾ ins. (7 cms.)
Provenance: The Paul and Helga Riley Collection.

Illustrated Dr. F. Severne Mackenna, *Chelsea Porcelain, 'The Triangle and Raised Anchor Wares',* pl. 10. No. 25. There are just three of these beakers bearing this pattern recorded. When the paste is looked at through transmitted light, pinpricks of luminosity can be seen, which is a characteristic of the paste in the triangle period. This is the same hand as that found on the acanthus moulded beakers illustrated in the above, op. cit. pl. 9, Nos. 23 and 24 and No. 4 in this catalogue.



7 A rare and early Chelsea Silver shaped Dish, of typical fluted oval shape, with wavy rim and shell thumb-pieces at either end, painted by one of the finest hands at Chelsea with very detailed sprays of colourful European flowers, including a divergent tulip, a rose, a chrysanthemum and hyssop, surrounded by smaller equally detailed sprigs of alpine flowers, together with a yellow and blue spotted hairy caterpillar and a butterfly in flight.

Circa 1749.
Length: 9½ ins (24 cms.)
Mark: An applied raised anchor mark has been manufactured for Dr. Riley and has been applied to where the original had fallen off during the manufacture.
Provenance: The Paul and Helga Riley Collection.

This is a very early example of the shape which continued throughout the duration of the Chelsea Manufactory. The form is known in silver bearing the marks of Nicholas Sprimont himself. The reverse of the dish is flat and unglazed, it was only towards the end of the raised anchor period that these dishes were given a footrim and are altogether much more flat, the present example being very much more rounded. The palette, being one of the most delightful to behold, shows a degree of detail and focus seldom encountered, so perfect and following on from the finest Meissen painting. A juxtaposition of the colours blue and yellow can be noted across the flowers and on the insect and caterpillar. This colouration is a favourite within the early raised anchor period.



A rare Chelsea Beaker, the delicately fluted form beautifully painted in the Vincennes style 8
with a Species Hyacinth and double Paperwhite Narcissi, the reverse with a flowering Sea Holly and further sprigs of European flowers, together with butterflies and insects and a pair of copulating Mayflies, their bodies enriched with blue. The interior with a flower and a single leaf, the scalloped edge picked out with a brown line.

Circa 1752.
Height: 2¾ ins. (7 cms.)
Provenance: The Paul and Helga Riley Collection.



9 A rare Chelsea fluted rectangular Dish, painted with two reflected ogival panels containing harbour scenes, with merchants at conversation beside ruined classical buildings, reserved on the white porcelain ground which is scattered with sprigs and sprays of European flowers and insects in flight.

Circa 1753.
Length: 8 ins. (20 cms.)
No Marks.
Provenance: The Paul and Helga Riley Collection.

This type of decoration is linked to *'Kauffahrtei'* scene decoration executed by Christian Frederich Heroldt at Meissen during the early 1740's. The ogival panels are bordered by a double iron red and deep lilac line. This is a very interesting detail which can be seen approximately 15 years later, on some of the very early patterns executed in the Giles Atelier. For example, tankards bearing green camaieu landscapes, *see Franklin Barrett, 'Worcester Porcelain'*, pl.67B for the example in the Victoria and Albert Museum. This type of painting is seen at Chelsea when the paste is at its most perfect, with that wonderful quality of plasticity, still with moons present in the body and with a small amount of tin oxide in the glaze. There are no instances of pieces with this style of decoration either in the 1755 or 1756 sale catalogues, by which time the paste had again changed. The style of the floral painting is still transitional, with features of the raised anchor period still encountered, such as the tiny star- shaped florets and the juxtaposition of the blue and yellow enamels seen both on these flowers and on the wings of one of the insects.



A very fine Chelsea Botanical Dessert Plate of 'Hans Sloane' type, of lobed shape, painted in a lovely pale palette with a spray of Dicentra Spectabilis (The Bleeding Heart) together with two shallots laid one on top of the other, their purple skins highlighted in yellow, their green leaves with black details, surrounded by insects and butterflies, including: an ant, a yellow ladybird, a dragon fly and a pink and yellow winged butterfly, within a brown line rim. 10

Circa 1755-58.
Diameter: 9 ins. (23 cms.)
Mark: Red anchor mark to underside of the plate.
Provenance: Private English Collection.





11 A very rare Chelsea Model of Two Recumbent Kid Goats, nestled one against the other, their bodies naturalistically moulded in low relief and picked out in tones of brown and black, upon an oval mound base applied with leaves and colourful flowers, applied at the reverse with a raised anchor picked out in red.

Circa 1749-52.
Length: 4½ ins. (11 cms.)
Provenance: The Paul and Helga Riley Collection.

After a Meissen original modelled by J.J.Kaendler, illustrated Elizabeth Adams *Chelsea Porcelain*, p.94, fig. 7.38. Very few groups are recorded of this rare model, an example in the white illustrated by John Austin, *Chelsea Porcelain at Williamsburg*, p. 118, fig. 112.
A further coloured example in Cecil Higgins Museum.

A very rare Chelsea Model of Two Recumbent Sheep, modelled lying together, one beside the other, their heads alert and inclined, the coats picked out in tones of brown and their faces with fine details, upon a slightly domed oval base applied with colourful flowers and leaves. 12

Circa 1749-52.
Length: 4½ ins. (11.5 cms.)
Mark: applied raised anchor mark to the reverse, picked out in red enamel.
Provenance: The Paul and Helga Riley Collection.
Illustrated: Elizabeth Adams, *Chelsea Porcelain*, fig. 7.38, p.94





13 An extremely rare Bow Apple Box and Cover, beautifully naturalistically modelled, painted in tones of green, yellow, puce and brown the upper half forming the cover and applied with a twisted twig handle together with four leaves.

Circa 1755.
Length: 3 ins. (7.5 cms.)
Mark: black pencilled numeral 1 to the inside of the cover.

For a similar pair of these very rare forms, having caterpillar handles, see Simon Spero, *The Bowles Collection of Eighteenth Century English and French Porcelain,* p.57, no. 48.

An extremely rare Bow Apple Box and Cover, beautifully and naturalistically modelled, painted in tones of green, yellow, puce and brown, the upper half forming the cover and applied with a twisted twig handle together with four leaves. 14

Circa 1755.
Length: 3 ins. (7.5 cms.)

For a similar pair of these very rare forms, having caterpillar handles, see Simon Spero, *The Bowles Collection of Eighteenth Century English and French Porcelain*, p.57, no. 48.



15 An extremely rare Bow Quince Box and Cover, the mottled green, yellow and puce fruit standing upright, the top of the fruit forming the cover, applied with three leaves and a flower issuing from a twig.

Circa 1755.
Height: 4 ins. (10 cms.)
Mark: numeral 1 to the inside of each piece.

Surviving Bow examples of fruit and flower boxes are far rarer than their Chelsea counterparts. They derive from Meissen porcelain and faience counterparts. Bow Quinces are otherwise unrecorded.



An extremely rare Bow Quince Box and Cover, the mottled green, yellow and puce fruit standing upright, the top of the fruit forming the cover, applied with three leaves and a flower issuing from a twig. 16

Circa 1755.
Height: 4 ins. (10 cms.)
Marks: numeral 2 to the cover and 4 to the inside of the base.

Surviving Bow examples of fruit and flower boxes are far rarer than their Chelsea counterparts. They derive from Meissen porcelain and faience counterparts. Bow Quinces are otherwise unrecorded.

17 An Important Pair of Chelsea Partridge Tureens and Covers together with their Stand, each partridge modelled seated on a nest, the lower part of the tureen moulded in crisp low relief, with basket weave beneath applied sieved clay decoration and feathers, the cock and the hen bird each looking to one side, painted in tones of brown, yellow, red and black. The simulated basket weave stand moulded in relief with ears of corn, stalks and feathers strewn across the dish, with a brown line edge.

Circa 1755.
Length of tureen: 5 ½ ins. (14 cms.)
Length of Stand: 11¾ ins. (30 cms.)
Marks: red anchor marks and numerals to the inside of each bird.
Provenance: The Paul and Helga Riley Collection.

See Chelsea Sale Catalogue of 1755, second day's sale, Tuesday March 11th, lot 75. *'Two very fine Partridges and a dish for ditto, finely ornamented'* and the following lot. 76. *'Two ditto'*. The dish is an extremely rare survival with only three other examples currently recorded, all in Private English Collections.





17 An Important Pair of Chelsea Partridge Tureens and Covers together with their Stand.
See previous two pages.



A rare Chelsea Vase, of baluster shape with conical foot and turned neck, beautifully painted with three European birds perched in a leafy tree, the grassy mound from which the tree issues thick with vegetation, and framed at the base with multicoloured rococo scrolls, together with berried foliage, the reverse with insects and a butterfly in flight. **18**

Circa 1755.
Height: 6½ ins. (16 cms.)

A larger vase with this type of European bird decoration was in the collection of Lady Charlotte Schreiber and descended through her family to the Ponsonby's, The Earls of Bessborough. The decoration is inspired by Meissen.



19 An extremely rare St. James's Bonbonnière or Patch Box in the form of an Egg, mounted in gold, each piece beautifully decorated with sprays of European flowers including: tulips, speedwell, cherries, roses and heartsease, with a single floret to the inside of the cover.

Circa 1749-51.
Height: 2 ins. (5 cms.)
Provenance: The Paul and Helga Riley Collection.

The manufactory of Charles Gouyn, mentioned by Jean Hellot from information provided by Jacques Louis Broillet, see Bernard Dragesco, *English Ceramics in French Archives*. This type of flower painting known as 'Type B' flower decoration is also found on Chinese porcelain decorated in London at this time together with some rare examples of Vauxhall and Chaffers Liverpool porcelain. 'Type A' and 'Type B' flower decoration is now thought to probably represent the earliest work of the London atelier of James Giles, c. 1750-63. We are grateful to Stephen Hanscombe and Roger Massey for their help on this item.



An extremely rare Chelsea Model of a Leveret, modelled seated on its haunches at 'lodge', beautifully modelled in great naturalistic detail, its coat with brown and black markings, on an irregularly moulded rocky base applied with light blue and yellow florets and green leaves. **20**

Circa 1750-52.
Height: 4½ ins. (11.5 cms.)
Provenance: The Paul and Helga Riley Collection.

Copied with inspiration taken from Kaendler's models at Meissen. The symbolism attached to the hare is age old, for they are sacred to the Celtic goddess of the dawn, Eostre, and are symbols of fertility and the oncoming of Spring.



21 A Chelsea Vine Leaf Dish, moulded in crisp low relief with coloured vine leaves, tendrils and twigs which form the handles, over a series of interlaced arches and honey comb moulded panels, decorated with scattered sprigs of European flowers, including: a martagon lily, auriculas and a snail.

Circa 1754.
Length: 11 ins. (28 cms.)
Provenance: The Paul and Helga Riley Collection.
Illustrated: Elizabeth Adams, *Chelsea Porcelain* op. cit. p.139.



A Chelsea Vine Leaf Dish, moulded in crisp low relief with coloured vine leaves, tendrils and twigs which form the handles, over a series of interlaced arches and honey comb moulded panels, decorated with scattered sprigs of European flowers, including: dianthus and heartsease, together with a 'Dark Green Fritillary' and a caterpillar. 22

Circa 1754.
Length: 11 ins. (28 cms.)
Provenance: The Paul and Helga Riley Collection.
Illustrated: Elizabeth Adams, *Chelsea Porcelain* op. cit. p.139.

This shape of dish derives from a silver form and was also used at Worcester in the 1760's. The representation of a 'real' butterfly on porcelain is most unusual. See footnote to No. 23.





23 A very important pair of large Chelsea Oval Dishes of indented form, moulded in crisp low relief with two bands of flowering chrysanthemum, the borders alternating with sprays of European flowers, the centre of the first with a real monarch butterfly feeding on apple blossom, together with a dragonfly and a real specimen of the privet hawk moth in extraordinary detail. The border of the second with similar European flowers and the centre with a large spray of flowers, including crocus, roses and campanula, together with butterflies in flight and a caterpillar.

Circa 1753.
Length: 17¼ ins (43.5 cms)
Marks: red anchor to the underside of each.
Provenance: Lord Barnard of Raby Castle, sold J.R. Kemp & Co. 30th March 1922, lot 78.
The Paul and Helga Riley Collection.
Illustrated: Elizabeth Adams*, Chelsea Porcelain*, fig. 8.1, p.97.

The occurrence of real butterflies on Chelsea porcelain is possibly linked to the fact that Sir Hans Sloane owned the very famous Pettiver Collection of butterflies, acquired from America. E.B. Ford in his book *'Butterflies'* published in 1945 clearly states Sloane had bought the James Pettiver collection of butterflies in 1718. Dr. Paul Riley has come as near as anyone can to proving that Chelsea painters could well have had access to this collection. In his article ECC 19 Nov. 1983, *'Sir Hans Sloane's Butterflies and Moths on Chelsea Porcelain'*, our attention is drawn to a Monarch butterfly painted on a large Chelsea dish, pl. 60 a. Monarch butterflies have no food plant here in Great Britain but they are found in America and are found in Pettiver's collection which can still be seen in the Natural History Museum. This link strongly suggests that Chelsea painters had access to the Pettiver butterfly collection just as they had to the plants in the Physic Garden for inspiration. Other butterflies and moths that are recorded on Chelsea porcelain are the Peacock, Tortoiseshell, Monarch, Privet Hawk, Garden Tiger, Clouded Yellow and Swallowtail. These specimens appear on only ten examples of Chelsea porcelain, nine red anchor and two raised anchor pieces.



24 A very rare Chelsea Botanical Dessert Plate, from a single service, the border crisply moulded with 'Warren Hastings' type moulding, the centre beautifully painted with a large spray of vivid blue Hibiscus, the underside of its light green leaves shaded in darker green with dark puce detailing, surrounded by sprigs and sprays of other European flowering plants, including: purple clover, blue speedwell, black currant, milkweed and dianthus, together with five shadowed insects and butterflies, within a brown line rim.

Circa 1755-58.
Diameter: 9¼ ins. (24 cms.)
Mark: Red anchor and numeral 5 mark to the underside of the plate.
Provenance: The Paul and Helga Riley Collection.

The moulded trelliswork and cartouches of the 'Warren Hastings' type border have not been used by the artist as any sort of framework, the flowers have been simply laid over the moulding, this rather highlights the asymmetric nature of the rococo shape and enhances the natural design. The shadowed insects are copied from Meissen and are in the manner of J.G. Klinger. The moulded border takes its name from a service once belonging to the politician Warren Hastings, which was sold amongst his effects after his death in 1818. It is interesting to note that there are just three moulded panels to every plate, and plates of this kind are also found containing fable, harbour or watteauesque figures. Botanical work of this calibre is very unusual on this form.



A rare Chelsea Melon Tureen and Cover, of the large size, the naturalistically lobed body modelled on its side and moulded in crisp low relief with the crackled skin, beautifully painted in tones of yellow, green and brown, applied with tendrils, leaves and flowers forming the handle. **25**

Circa 1755.
Length: 6½ ins. (17 cms.)

Melon tureens are mentioned in the Chelsea 1755 catalogue; *First Day's Sale, Monday 10th March, p.4, lot 38: 'Two fine melons for desart'.* The tureens were copied from Meissen and were made in two sizes of which this is the largest.

26 An extremely rare and previously unrecorded Bow Group of a Boy and Bird, modelled by the 'Muses Modeller' showing a boy wearing a yellow hat, ruff, puce waistcoat and white ruff, all trimmed with brown and gold buttons and edges, seated on an outcrop of rocks before a tree, feeding a large bird with naturalistic plumage, the tree and bases applied with coloured single blooms and leaves.

Circa 1752.
Height: 7¼ ins. (18.5 cms.)
No Marks.

The modelling may be compared to the work of the 'Muses Modeller' and indirectly has similarities in design and composition to some Mennecy porcelain groups.





An extremely rare Bow Figure of the Capitano, from the series of figures of the Commedia dell'Arte, standing with hand on hip, his puce frock coat with lavender frogging and yellow waistcoat double buttoned in red, wearing a tricorn hat with feathered edge, and holding a scroll in his right hand, on an irregularly moulded base painted with stylised Kakiemon sprigs. **27**

Circa 1755.
Height: 6½ ins. (16.5 cms.)
Private English Collection.

There appears to be only one other figure currently recorded but slightly later in date, having applied leaves and flowers to the base. See ECC Exhib. 1927-1948. no. 185. Copied from the Meissen series made for the Duke of Weissenfels.



28 A very unusual and rare Bow Marriage Bowl, the exterior beautifully decorated with a fruiting vine, the leaves in two shades of dark and light green, the vine with gilt highlights and the aubergine toned grapes trekked in iron red, on one side a pair of doves dance in courtship before a straw beehive complete with swarming bees, the interior with further fruiting vines.

Circa 1752.
Diameter: 5 ins. (12.5 cms.)
Mark: numeral 10 in brown sepia and incised scratch to the underside.

The doves, bees, honey and fruiting vine are all strong eighteenth century symbols of love, marriage and fertility. This probably formed part of a service commemorating a marriage and therefore is a very special commission at this early date of manufacture at Bow.



An extremely rare Vienna Du Paquier Teabowl and Saucer, decorated in 'schwarzlot' with gilt highlights, with superb and exotic full battle scenes after Rugendas, the teabowl showing on one side a cavalry skirmish with one man killed by sword and pistol, the other side showing an elaborate siege with great guns in the foreground levelled at a fortified castle, the interior of the bowl with a military trophy, the saucer with a full battle scene at close quarters showing a lancer and cuirassier, a cavalry officer with drawn sword and a fallen horse in the foreground. 29

Circa 1730.
No Marks.
Provenance: Continental Private Collection.



30 An extremely rare Meissen covered Milk Jug, of slender baluster shape, beautifully painted in the manner of Christian Frederich Herold with a winter scene showing travellers meandering through a village, a windmill on the left and a castle to the right, within 'laub und bandelwerk' gilt borders, containing bottger lustre panels and iron red and puce scrolling, the other side with a harbour scene, between sprigs of Kakiemon flowers, the gold spout moulded in low relief with an acanthus leaf, and the scrolled handle with solid gold thumb-piece, the cover with further landscapes and gold pine fruit finial.

Circa 1728
Height: 4½ ins (11.5 cms.)
Marks: impressed former's mark, gilder's P to both pieces and crossed swords mark in underglaze blue to the underside of the piece.



A Meissen Baluster Hot-Milk Jug and Cover, with elaborate interlocking scroll handle enriched in gilding and with 'Frauenkopf' finial with plumed tricorn hat and a male-mask spout, both modelled by J.J. Kaendler, the spout formed as a pierced corner of the tricorn hat, painted with 'Bienemuster' and butterflies below a band of ozier moulding, edged with gilt lines, the slightly domed cover with ozier moulding and scattered 'Indianische Blumen' about a stylised bud finial. 31

Circa: 1740.
Mark: Blue crossed swords mark and former's mark of impressed YY.
Height: 6¼ ins (16 cm)

Provenance: Anon., sale Galerie Jürg Stuker, Berne, November 1966, lot 2.
From a distinguished private continental collection of early Meissen and continental ceramics. See the coffee-pot of similar form formerly in *the Grossherzöge von Baden Collection* sold by Sotheby's on 7th October 1995, lot 1296. A cup and saucer in *the Arnhold Collection, Meissen Porcelain 1710-1750,* Maureen Cassidy-Geiger, no. 97, p.352. This pattern appears on the stand to the plat de ménage in Schloss Lustheim, a model designed for Count Bruhl in 1737.



32 A very rare and highly important Meissen Water Jug and Cover, of baluster form with scrolled strap handle, painted by B.G. Haüer, on one side, with a scene after Rugendas, showing a battle scene with a cavalry skirmish in the foreground, the battle raging all around, and on the other side with a scene showing daily life on campaign, the soldiers gathered around the tents and beside the standards, before a distant landscape, each within a formal gilt scrolled diaper and lambrequin border, reserved on a white ground scattered with 'ombrierte' insects and 'holzschnitt blumen' flowers including a chrysanthemum and fritilleries, the cover with a further scene of campaign life with soldiers playing cards, encircled by double concentric ringed iron red lines, within a gold border, with gilt metal mounts.

Circa 1740.
Height: 7¼ ins. (18.5 cms.)
Marks: dreher's marks in gold, crossed swords mark in underglaze blue to the base and former's mark of impressed YY to the inside of the footrim.

For a signed example of the work of Bonaventura Gottlieb Haüer, see the Mocenigo-Cornaro Service (Marks Collection, Chicago) exhibited at The Bard Graduate Center, New York, 2007 and listed in Maureen Cassidy Geiger, *Fragile Diplomacy, Meissen Porcelain for European Courts c. 1710-63* p.226, fig 10-36 . B.G. Haüer was arguably the most accomplished detailed painter working at Meissen in the 1740's, on battle and campaign scenes.







33 An extremely rare Meissen Yellow Ground Bowl of large size, of lobed form beautifully decorated with flying exotic moths and butterflies and their caterpillar issue, to one side is a sprig of oak leaves with a purple flower, on a full lemon yellow ground, the interior with a spray of two fruiting almonds and other small insects, and gold line rim.

Circa 1740.
Mark: crossed swords in underglaze blue to the underside of the bowl.
Diameter: 8 ins. (20 cms)

There is an example of this very rare pattern at the Musée de Bale. The mix of elements of 'Beinemuster', yellow ground and shadowed European botanical specimen in the interior is highly unusual.



A Meissen Yellow Ground Teacaddy and Cover, of shouldered rectangular form painted by an extremely detailed hand, with quatrefoil gold and black framed panels containing harbour and landscape scenes, the shoulder with scattered sprigs of European flowers, the slightly domed cover with similar floral decoration and flower finial. **34**

Circa 1745.
Height: 5 ins. (12.5 cms.)
Marks: crossed swords mark in underglaze blue and dreher's mark H to the underside of the base.



35 A Fine Meissen Lobed Octafoil Bowl, painted with 'ombrierte Holzschnitt blumen' and insects, including red carnations and other flowers, the interior with a stylised purple flower.

Circa 1735.
Diameter: 8 ins. (20 cms.)
Mark: Blue crossed swords mark, Dreher's mark // to the footrim.



A good first period Dr. Wall Worcester 'High Chelsea Ewer' Cream jug, of tall moulded shape with acanthus leaves rising from the base, painted in puce monochrome with Chinese figures at conversation before pavilions and trees, with a full landscape behind and a bird in flight overhead, the reverse with full peony sprays, the interior with scrolled foliate border. 36

Circa 1760-65.
Height: 3⅜ ins. (8.6 cms.)

The pattern first appears in a slightly darker shade circa 1758, and then again later in a brighter palette circa 1770-1775. The pattern illustrates the success of the Chinoiserie style at Worcester at this time.



Reverse



Front

37 An extremely fine early Worcester Baluster Shaped Mug, the fluted strap handle with kicked lower terminal, beautifully painted in tones of underglaze blue with a previously unrecorded pattern mixing both the 'Cormorant' pattern and the 'Zig Zag Fence' pattern together, the cormorant perched upon a holed rock and startled by another two birds, above the fenced garden. The reverse with a particularly striking and stylised flowering peony and tobacco leaves, the handle with stylised floral elements.

Circa 1754.
Height: 6 ins. (15 cms.)
Marks: three workman's marks in underglaze blue to the handle and an incised cross and line to the underside of the base.

Provenance:
Privately sold from the Zorensky Collection, to Paul Riley.
The Paul and Helga Riley Collection.

Although there are instances of artists slightly straying from designated patterns this appears to be an example where two patterns have been incorporated together with amazing effect, particularly when noting the use of the different shades of blue. The occurrence of more than one workman's mark on this early shape is very unusual. An apt name for this pattern would be 'Fenced Cormorant'.

38 An Important Vauxhall Mug of large size, the baluster form with applied strap handle and pointed thumb-rest, painted in tones of underglaze blue with a full Chinese landscape, showing a cataract of rocks from which issues pines and flowering shrubs before a triple tiered pavilion, set in a terraced garden before distant mountains, the reverse with a spray of European flowers, beneath a characteristic double cell diaper border, the handle decorated with stylised ornament.

Circa 1755-60.
Height: 6 ins. (15 cms.)
Provenance: Dr. Bernard Watney, but sold during his lifetime.

This shape would appear to be unrecorded in the literature. It has evolved from a saltglazed stoneware form from the early eighteenth century. The Chinese inspired river scene has been painted by one of the most experienced hands working at the manufactory, the deftness of brushstrokes constitutes an experienced working knowledge of the cobalt blue enamel and by extension therefore, the decorator no doubt worked on delft pottery at one of the many potteries on the south bank of the Thames. The 'bottle brush' fronds of the pine tree near the handle are indicative of attribution and appear on an important dated cream jug '1757', within a private English collection. Perhaps the most strikingly unusual detail is the spray of flowers on the reverse. Although the blue has run slightly, European flowers are extremely rare features to be found on blue and white Vauxhall porcelain, especially with chinoiserie decoration, and very strongly echo coloured decoration during the red anchor period at Chelsea.







39 A rare Early Worcester Mug, of slightly waisted cylindrical shape with spreading foot, the strap fluted handle with kicked lower terminal, painted in very pale tones of underglaze blue with the 'Willow Root' pattern, showing a Chinese lady beside a fenced garden, with a willow tree and bushes on one side and a banana tree beside a small fence, before a double headed mountain range complete with signal flags, blue commas appear either side of handle.

Circa 1753.
Height: 3¾ ins. (9.5 cms.)
Provenance: The Paul and Helga Riley Collection.

One of the earliest recorded examples of this shape to be recorded, the execution of the pattern bearing strong similarities to the very earliest class of painting at Worcester coming from a style or hand recorded also at the Lund's Bristol Maufactory, that of the 'Three Dot Painter'. Some elements of the pattern such as the 'V' shaped fence or the weeping willow can be found on coloured pieces at this early period and interestingly upon the unique tureen and cover with 'The Giant Chinaman, the Mistress and Slave' pattern, showing an evolution of design in the manufactory.

An extremely rare Early Worcester Mug, of cylindrical shape with triple turned base and ridged loop handle, painted in the most delicate shades of underglaze blue with the 'High Island' pattern, showing a Chinese pavilion perched high up on a rocky promontory linked with a bridge to a smaller island, on which walks a chinaman with fishing rod, before a Chinese river scene with birds in flight overhead, the interior with hatched diaper and floral border. 40

Circa 1754.
Height: 3 ins. (7.5 cms.)
Marks: workman's mark in underglaze blue and incised line to the underside.
Provenance: The Paul and Helga Riley Collection.

An incredibly rare pattern on a highly unusual shape. Other blue and white patterns which are recorded on this shape include: the 'Cormorant' and 'Warbler' pattern and a very rare coloured example bearing 'Banded Hedge' pattern. All four examples of this shape have an unglazed base, a very rare feature at Worcester. This mug is the only recorded example of this pattern, painted on this shape.



41 A very rare early Worcester Bowl, of attractive small size, with slightly everted rim, painted in light but bright tones of underglaze blue with the 'Nesting Bird' pattern, showing a phoenix like bird nesting on a rocky promontory with stylised flowering plants issuing from either side, the base of the interior painted with three rocks.

Circa 1754.
Diameter: 4 ins. (10 cms.)
Mark: scratched cross inside the footrim.
Provenance: The Paul and Helga Riley Collection.

The only other piece recorded of this pattern appears to be a baluster mug formerly in the Gilbert Bradley collection. It too has a markedly bright blue tone to the cobalt used. The pattern was re-introduced with slight differences later in the decade when it was described as the 'Nesting Crane' pattern.



An extremely rare Early Worcester Teapot and Cover of small size, of globular shape with rising loop handle, beautifully decorated in an exceptional array of tones of underglaze blue with the 'High Island' pattern on either side, showing two islands within a Chinese river scene linked by a bridge on which walks a chinaman, beneath a hatched diaper and floral panelled border, the handle and spout with additional stylised scrolls and flowers, the cover with acorn knop and similar decoration. 42

Circa 1755.
Height: 3½ ins. (9 cms.)
Marks: corresponding workman's marks in underglaze blue to the underside of the teapot and the cover.
Provenance: The Paul and Helga Riley Collection.

This would appear to be the only recorded teapot and cover bearing this very rare pattern. There is a baluster mustard pot in the Victoria and Albert Museum see *Branyan, French and Sandon* I.B.2, p. 94, a coffee cup and saucer in the Museum of Worcester Porcelain together with two bowls, a cream jug and an additional saucer in Private English collections.



43 A Lowestoft Small Mug, of elegant slightly waisted silver shape, painted in tones of underglaze blue with a Chinese scene, showing a pavilion beside a willow tree set in a garden with flowering plants, the reverse with a river scene, the interior with berried border, the scrolled handle with thumb-rest and kicked lower terminal.

Circa 1760.
Height: 2½ ins. (6.5 cms.)
Mark: workman's mark of a circle and dot in underglaze blue to the underside.
Provenance: Private English Collection.

The function of this rare small mug was undoubtedly for drinking barley wine or strong cider or spirit.



An Early Worcester Teapot and Cover, of globular shape with rising looped handle, the slightly domed cover with acorn 44
knop, painted in tones of underglaze blue with the 'Dragon' pattern, showing the immortal creature fanned out in its scaled form, flying across one side trying to catch stylised flaming pearls, the cover with further stylised elements.

Circa 1758.
Height: 5¼ ins. (13.5 cms.)
Marks: workman's mark in underglaze blue to the underside of the teapot.
Provenance: The Paul and Helga Riley Collection.

An early example of the pattern which spans from c. 1755-1765, the dragon pattern was used at Gilbody, Chaffers, Vauxhall, Derby, Bow and Lowestoft. It was a pattern copied from the Chinese that proved popular with English society during the mid-eighteenth century. The rare early examples at Worcester, like this piece, have the scales carefully picked out. The pattern is also recorded in manganese on a bowl, in a private collection, dating to c. 1755.



45 An Early Worcester Coffee Cup and Saucer, with very rare lobed rims, beautifully decorated in tones of underglaze blue with the ‘Prunus Root’ pattern, the interior of the cup with continuing floral sprigs and a butterfly.

Circa 1757.
Mark: workman’s marks in underglaze blue to the underside of both pieces.
Provenance: The Paul and Helga Riley Collection.

Another example if this very rare shape, formerly in the R. Butti Collection



An early Worcester Tankard, the slightly waisted cylindrical tankard with strap handle, painted in underglaze blue with a Chinese river scene with a fisherman before islands, a pine tree and pagodas, all beneath a crescent moon. **46**

Circa 1753.
Height: 3¾ ins. (9.5 cms.)
Mark: Workman’s mark in underglaze blue to base.
Provenance: The Vincent Townrow Collection.

This rare and very attractive design, B.F.S. I.B.4 ‘The Crescent Moon’, is one of the earliest uses of a pattern within the Worcester Manufactory with examples recorded seemingly as early as 1752. It is found on turned forms such as this tankard, but is also found on teawares and press-moulded forms such as sauceboats. The blue ‘commas’ at the handle terminals are a very early feature, they are also found on early Bow, Limehouse, Lund’s Bristol and Vauxhall.



47 A First Period Dr. Wall Worcester Punch Bowl, decorated in underglaze blue with a particularly fine version of the 'Dragon' pattern, the interior with the head, shoulders and main part of the Dragon, his paw outstretched trying to catch a flaming pearl, the exterior with the back of the body and some stylised pearls and flames.

Circa 1760.
Diameter: 9 ins. (23 cms.)
Mark: a painted crescent mark in underglaze blue to the underside of the base.
Provenance: The Dr. Paul and Helga Riley Collection.



A rare Longton Hall Teapot and Cover, of bullet shape, with scrolled handle and bird spout, the slightly domed cover of small size with cherry fruit finial, painted in rich famille rose colours with flowering oriental plants, including peonies, beside a yellow and purple holed rock with a strutting crane to one side, the other side and the cover with further large oriental blooms. **48**

Circa 1752
Height: 4 ins. (10.5cms.)
No Mark

Shards of the handle shape were found on the Longton Hall factory site. See Bernard Watney *'Excavations at the Longton Hall porcelain manufactory, part 3, Post-Medieval Archaeology*, vol 27, 1993, fig 11. The shape is inspired by a Meissen form.



49 A Derby Dessert Service, of elegant French form beautifully decorated in orange and gold with alternating palm leaves and husk paterae surrounding a brilliant gold sunburst, comprising: an oval centrepiece or pineapple stand, pair of navette shaped twin handled sauce tureens, covers and stands, four oval dishes, four circular scalloped dishes, a pair of diamond shaped dishes, a pair of kidney shaped dishes and twenty three plates. (42)

Circa 1795.
Marks: iron red crown, crossed batons and D marks and numeral 396.

The French forms used in this service provide some of the most elegant shapes used in England for the very best quality of Dessert wares.

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ACKNOWLEDGEMENTS

We would also like to thank the following for their academic input:
Anthony Du Boulay, Anton Gabszewicz, Robert Gooden, Stephen Hanscombe, Jonathan Harris, John Mallet, Roger Massey, Geoffrey Munn, Dr. Paul Riley and Dame Rosalind Savill.

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